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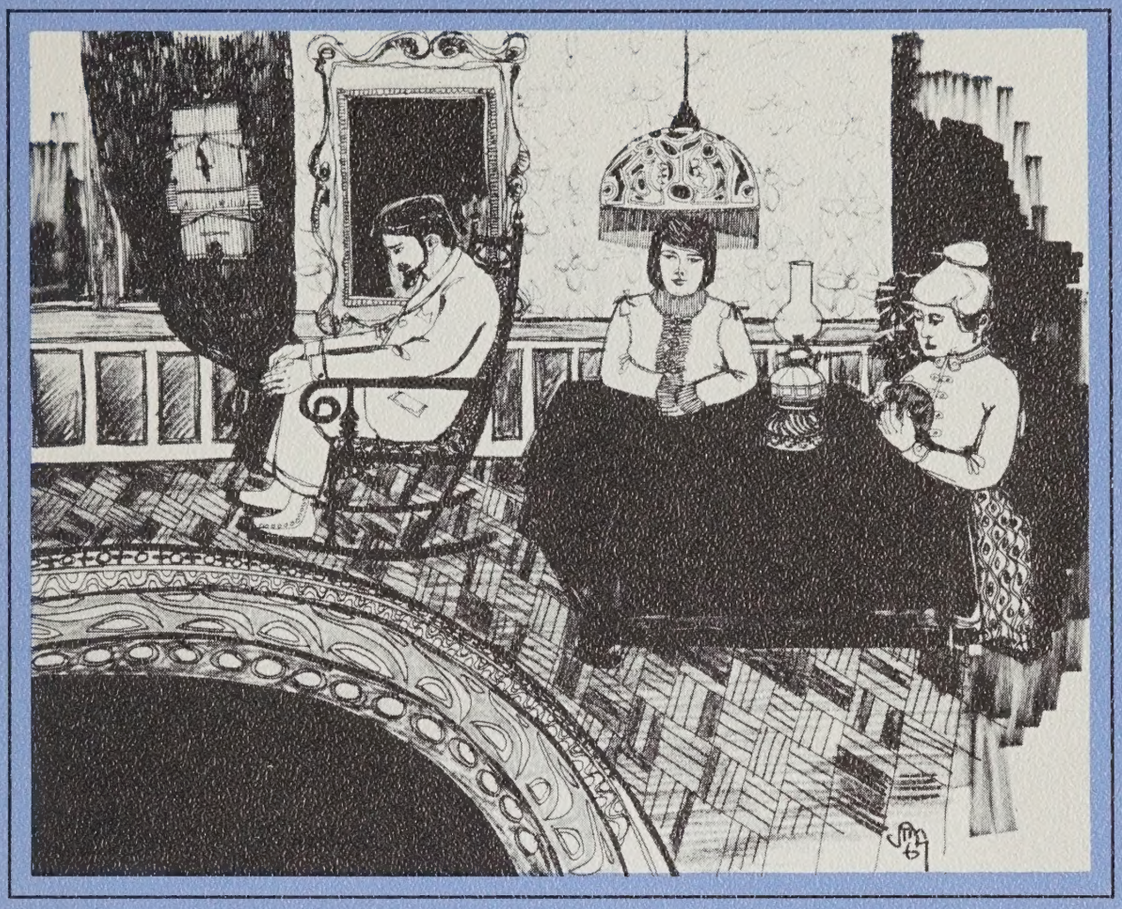

FRENCH AUTHORS

grade 13

EDUCATIONAL TELEVISION SERIES 1967-68

Educational Television Branch
ONTARIO DEPARTMENT OF EDUCATION
1670 Bayview Avenue/Toronto 17

program schedule

FRENCH AUTHORS
grade 13

7 Programs: 6 of 30 minutes
1 of 90 minutes*

PROGRAM NO.	CBC (see times below)	CBC Repeat 9:30	CBOT 9:30	CHCH 9:30	CJOH CJSS 9:30
1	Oct. 17 (9:30)	Mar. 30	Jan. 15	Dec. 5	Nov. 28
2	Nov. 24 (10:00)	Apr. 6	Feb. 12	Jan. 30	Jan. 23
3	Dec. 15 (10:00)	Apr. 13	Mar. 11	Feb. 20	Feb. 13
4*	Feb. 16 (9:00)		Apr. 1 (9:00)	May 14 (10:00)	
5	Mar. 26 (9:30)	Apr. 20	Apr. 22	Mar. 26	Mar. 12
6	Apr. 19 (10:00)	Apr. 27	May 6	Apr. 9	Apr. 2
7	May 4 (9:30)	May 9	May 13		May 7

*Special of 90 minutes

cover illustration from program six: Le Puits de Dunrea

FRENCH AUTHORS

A series of 7 programs for students in grade 13

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This television series was prepared and written by:

ROY A. JACKMAN, Assistant Superintendent, Curriculum Section

Producer:

DENNIS R. COLES

Readers in the programs were:

JACK HARRYMAN, Assistant Head of Modern Languages, Harbord Collegiate, Toronto

MARIE-CLAIRE LAURION, Teacher of Elementary French, Hamilton School Board

OWEN MORGAN, Assistant Professor Roman Languages, McMaster University

general introduction

The greatest role to be played by television in aiding the teacher of French to lead grade 13 students to an understanding and appreciation of what they are reading is to provide as accurate a visualization of authors texts as possible.

The present series uses three techniques to provide such visualization. For "La Parure", a scenario has been fashioned from this exquisite short story and has been filmed as a regular television drama. To make a good acting scenario, description must become a part of the setting of the action or of the dialogue. It has been necessary to create entirely new scenes for the sake of a playable dramatic whole. "Le Bourgeois Gentilhomme", already in dramatic form, has been filmed at the Comédie Française. Only small excisions have been made in the original play. For the other short stories by de Maupassant and for the chapters from Gabrielle Roy's "Rue Deschambault" a technique is used involving the reading of the original texts and a series of drawings illustrating the background and the action of these texts. As much of the original text is read as the one half-hour limit of the program will permit. Excisions were made which would least affect the narrative or which could be readily reflected in the accompanying drawings.

It is hoped that these programs will bring the printed page alive and will offer teachers and students a further *point de depart* for oral discussion of the contents of the authors program.

program one

LA PARURE - Guy de Maupassant

PROGRAM CONTENT

SCENE 1—Jardin du Luxembourg.

M. Loisel goes to his regular bench where he strikes up a conversation with a man already sitting there. Loisel, years after the incidents of the story, feels he must tell it to this stranger. It is his voice that will be heard over many of the frames in this film. This "voice-over" technique is intelligently mixed with the normal filming of acted and spoken scenes.

SCENE 2—Office in the ministère de l'Instruction publique.

Loisel, the timid, thirty-year-old bachelor civil servant is gently teased by his married colleagues. A character not in the original story is introduced, the *commis principal*, M. Badinguet. He is particularly fond of Loisel and invites him to coffee the following Friday evening to meet Mathilde, the daughter of an army friend killed at Gravelotte.

Loisel dreams of this encounter, imagining that Mathilde will probably be a tall brunette covered with freckles, perhaps hump-backed or even missing an eye.

SCENE 3—Apartment of the Badinguets.

Loisel arrives, is introduced to an attractive visitor, Mme Forestier, and then to Mathilde who enters with the coffee. Loisel is completely taken with Mathilde who seems not displeased to meet him.

SCENE 4—Wedding photo of the Loisels.

SCENE 5—The Loisels' apartment.

The evening of the wedding. Because of lack of money there will be no honeymoon trip, but Mathilde leafing through a travel book, dreams aloud of her desire to see Venice, the Grand Canal, the Bridge of Sighs, the Doges Palace.

A few days shortly after the marriage at the dinner table, Mathilde gently but firmly begins to correct her husband's table manners.

One evening in their living room, Mathilde reads from the newspaper the society news, a certain marriage at the Madeleine, a masked ball attended by *La Goulue*, etc. Her husband realizes that another life is calling her. In her wish for a more gracious way of living she attempts to make the apartment more elegant by purchasing false lace, trinkets and curios.

SCENE 6—Office in the ministère de l'Instruction publique.

Loisel arrives late to the taunts of his colleagues. He is haunted by the fear that his wife, this exceptional woman, is not meant for him and that all he can offer her is *pauvre gueule d'employe subalterne.* As he speaks, there is a picture of the tormented face of Mathilde as she sleeps. Confessing his misgivings to M. Badinguet, he is advised by his old friend to get Mathilde out of the apartment, to seek distractions for her. Badinguet offers to Loisel his own invitation to the ball being given by the Minister of Education.

SCENE 7—The Loisels' apartment.

Loisel comes home with the invitation, to find that Mathilde does not want to go to the ball unless she has a new dress. Loisel gives her the money he has saved to purchase new curtains for the apartment and rents for himself a rather faded evening suit that will be presentable under the chandeliers at the ball. Mathilde again becomes restive and unhappy because she has no jewels to wear. Loisel encourages her to borrow something from her friend, Mme Forestier.

SCENE 8—Mme Forestier's apartment.

Mathilde, despite the slight condescending air of her friend, borrows a magnificent diamond necklace, promising to return it immediately after the ball.

SCENE 9—The ball.

The awkward entrance and sideline dosing of Loisel contrast sharply with Mathilde's pleasure and success.

SCENE 10—Rue de Rivoli.

In the early morning, the Loisels finally get a carriage to take them home.

SCENE 11—The Loisels' apartment.

Mathilde, on removing her old coat, admires her appearance in a mirror. She utters a cry when she discovers she has lost the diamond necklace. Loisel leaves her to go back over their route home and to search in their carriage. He returns emptyhanded and helps his wife to write a note to Mme Forestier, saying that they are having the clasp of the necklace replaced.

SCENE 12—Shop in the area of the Rue de Rivoli.

The Loisels discover that the shop, whose name appears in the box which contained the necklace, supplied only the box. They search through the jewellery shops of Paris until they find an exact replica of the lost necklace.

SCENE 13—The interior of several usuers' offices.

Loisel borrows the enormous sum of money needed to purchase the necklace.

SCENE 14—Mme Forestier's apartment.

Mme Forestier icily accepts the returned necklace without even opening the jewel box.

SCENE 15—In the Loisels' new attic room and nearby.

The changes in their lives are shown as Loisel does extra copy work late into the night and Mathilde does all the odious and heavy household jobs.

SCENE 16—Jardin du Luxembourg.

Mathilde after years of hard work and the repayment of the loan spies Mme Forestier; approaches her and tells her of the replacement of her necklace. Mme Forestier exclaims that the original necklace was false and that she finally gave it to one of her servants who had lost it.

SCENE 17—Jardin du Luxembourg.

We return to the original scene between Loisel and the stranger to whom he has told this story, and whom he now thanks for his sympathetic ear. Loisel leaves, walking in the fashion of a broken, old man, comforted only by the thought that he had given his wife the memory of her success at the ball to soothe her in her moments of greatest anguish.

POINTS OF EMPHASIS

It should be drawn to the attention of the pupils that the last half of the film follows very closely the original text of the story. Scenes 1 to 6 are the necessary reworking of the original plot—the new plot and descriptive material put into a suitable dramatic introduction.

SUGGESTED PRE-VIEWING ACTIVITIES

a. The normal treatment of the story as authors material. Most teachers will want to study the story with their pupils first, not simply to help them understand the filmed version better, but also to give them the pleasure of the play of their imagination as they read.

b. It may be well to indicate to the students the new characters and new scenes added for the dramatization of the original text. A teacher could show the students pictures of the Jardin du Luxembourg and of the Rue de Rivoli.

SUGGESTED POST-VIEWING ACTIVITIES

a. There is the obvious comparison to be made between the artistic merits of the original story and of the filmed version.

b. Students should be given the opportunity to ask for clarification on points of vocabulary, and of visual detail in the film.

c. Students should be asked to what extent the actors resembled the characters as the students imagined them.

d. Students could be asked what changes made in the story have strengthened it and which were unnecessary.

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program two

MLLE PERLE - Guy de Maupassant

PROGRAM CONTENT

Two voices read and dramatize the story as written by de Maupassant while you are shown pictures illustrating what is being read. The following excisions were necessary to reduce the total reading time to thirty minutes:

Page 13.....lines 15 to 20
Page 14.....lines 1 to 3f
Page 15.....lines 12 to 25
lines 28 and 29
Page 16.....lines 1 to 22
Page 17.....lines 4 to 8
lines 18 to 27
Page 18.....lines 7 to 14
lines 16 to 25
Page 19.....lines 29 and 30
Page 20.....line 1
lines 3 to 8
lines 18 to 27
lines 30 to 32
Page 21.....lines 13 to 27
Page 22.....lines 2 and 3
lines 18 to 20
lines 28 to 32
Page 23.....lines 1 and 2
line 32
Page 24.....lines 1 to 7
lines 15 to 21
Page 26.....lines 13 to 24
Page 27.....lines 15 to 17
lines 27 to 29
Page 28.....lines 3 to 7
line 29
Page 29.....lines 1 to 9
Page 32.....lines 5 to 21

SUGGESTED PRE-VIEWING ACTIVITIES

a. The normal treatment of the story as authors material

b. The teacher may wish to point out to the students the cuts made necessary by the thirty-minute time limit.

c. Discussion of the validity of these excisions could take place. Students could be asked to suggest other ways they would have shortened the textual material for television treatment.

SUGGESTED POST-VIEWING ACTIVITIES

a. Discuss the use of the two voices used in the reading of the material.

b. Discuss the effectiveness of the drawings used to illustrate the reading.

c. Compare this "voice-over" drawing technique with the dramatic film of "*La Parure*".

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program three

LA PEUR - Guy de Maupassant

PROGRAM CONTENT

Two voices read and dramatize the story as written by de Maupassant while you are shown pictures illustrating what is being read. There are no excisions made in the original text.

SUGGESTED PRE-VIEWING ACTIVITIES

a. The normal treatment of the story as authors material

b. The teacher may wish to examine the total structure of the play to arrive at the problem that will face the artist who is to illustrate the text. The class can be led to see the general philosophical discussion of fear which leads to the two illustrative stories.

SUGGESTED POST-VIEWING ACTIVITIES

a. Discussion of the merits of the drawings for *La Peur* and for *Mlle Perle*

b. Discussion of the use of sound effects in this production and of periods of silence

c. Discussion of the comparative merit of the two stories recounted in illustrating fear

program four

LE BOURGEOIS GENTILHOMME - Molière

PROGRAM CONTENT

All five acts of Molière's comedy with only minor excisions have been filmed on the stage of the *Comédie Française*. The intervals of song and ballet indicated in the original are included.

SUGGESTED PRE-VIEWING ACTIVITIES

a. The normal treatment of the prescribed two acts (1 and 2) as normal authors work

b. A rapid reading with the students of the last three acts, outlining the main characters and the action of each scene

c. Listening to the complete recording of the comedy by the actors of the *Comédie Française*. (Pathé-Capitol, Molière: "Le Bourgeois Gentilhomme" by the Comédie Française—DTX 168, 169, 170) Such listening, as the students read the printed version, will help prepare them for the rapid speech of the actors in the filmed version.

SUGGESTED POST-VIEWING ACTIVITIES

a. Discuss the quality of the acting.

b. Discuss the set and costumes.

c. Discuss the purpose of the intervals of song and dance.

d. Discuss the filming technique which prevents this being a static, stage-like performance.

e. Discuss the *Comédie Française* and the training of French actors.

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program five

Gabrielle Roy - RUE DESCHAMBAULT

Chapitre 1—Les Deux Nègres

PROGRAM CONTENT

One female voice reads and dramatizes the text as written by Mme Roy while you are shown pictures illustrating what is being read.

The following excisions were necessary to reduce the total reading time to thirty minutes:

Page 9.....lines 1 and 2
lines 5 to 11
Page 11.....lines 1 to 4
lines 13 to 16
lines 21 to 24
Page 13.....lines 9 to 16
lines 28 to 32
Page 14.....lines 9 to 16
Page 16.....lines 4 to 20
Page 16.....lines 22 to 26
Page 17.....lines 1 to 22
Page 18.....lines 4 to 14
Page 19.....lines 20 to 23
Page 20.....lines 28 to 33
Page 23.....lines 12 to 14
lines 25 to 26
Page 24.....lines 1 to 3
Page 25.....lines 1 and 2

SUGGESTED PRE-VIEWING ACTIVITIES

a. The normal treatment of the text as authors material

b. The teacher may wish to indicate to the students the cuts made necessary by the thirty-minute time limit.

c. Discussion of the sympathetic treatment of the two Negro boarders

SUGGESTED POST-VIEWING ACTIVITIES

a. An oral rereading of the whole chapter by several students each of whom prepares a certain section for reading

b. Evaluation of the voice and drawings of the program

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program six

RUE DESCHAMBAULT - Gabrielle Roy

Chapitre 9—Le Puits de Dunrea

PROGRAM CONTENT

One female voice reads and dramatizes the text as written by Mme Roy while you are shown pictures illustrating what is being read.

The following excisions were necessary to reduce the total reading time to thirty minutes:

Page 125.....lines 2 to 11
lines 25 to 29
Page 126.....lines 20 to 25
Page 127.....lines 15 to 24
Page 128.....lines 16 to 21
Page 129.....lines 5 to 14
lines 18 to 26
Page 130.....lines 18 to 27
lines 29 to 30
Page 131.....lines 3 to 10
lines 14 to 26
Page 132.....lines 8 to 29
Page 133.....lines 4 to 26
Page 134.....lines 20 to 26
lines 28 to 34
Page 135.....lines 1 and 2
lines 32 and 33
Page 136.....lines 1 to 8
Page 137.....lines 25 to 33
Page 138.....lines 1 to 6
Page 141.....lines 15 to 26

SUGGESTED PRE-VIEWING ACTIVITIES

a. The normal treatment of the text as authors material

b. The teacher may wish to indicate to the students the cuts made necessary by the thirty-minute time limit.

SUGGESTED POST-VIEWING ACTIVITIES

a. Discussion of the various national and religious groups which settled the western provinces

b. Discussion of the natural disasters which have plagued the prairie farmers

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program seven

PANEL DISCUSSION

PROGRAM CONTENT

Three grade 13 students and two practising teachers of French will discuss the purpose of the study of authors, the prescribed authors texts for 1967-68, types of authors lessons, the use of recorded and visual materials in an authors lesson.

Film clips of the various programs in the present series will be shown for discussion by the panel members.

FOR OPTIMUM VIEWING CONDITIONS

1. Review Teacher's Guide well in advance of each telecast.

2. Have the set on and adjusted, sound off, prior to telecast.

3. Assure student comfort
   - — located for best viewing
   - — no glare, reflection on screen
   - — room properly ventilated
   - — suggested materials ready
   - — within maximum of 20′ of the screen

4. Seat yourself where you can observe both the telecast and your students' reactions.

This diagram shows the suggested placement of the television set: